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**KELMSCOTT PRESS.**

1 **The Golden Legend.** Translated by William Caxton, from the *Legenda Aurea* of Jacobus de Voragine. With considerable Additions.

3 vols., large 4to, printed with the type specially cut from Mr. Morris's patterns. Ornamental Letters and Borders designed by Wm. Morris, and 2 full-page woodcuts from designs by E. Burne-Jones, A.R.A. 500 printed, linen boards, £8 18. 6d. 1892

A New Edition of the book as originally printed by Caxton about 1484, with a Glossary of such words as are unknown to general readers, and some Bibliographical Memoranda. Edited by FRED. S. ELLIS and WILLIAM MORRIS. “Students of English mediæval literature will be gratified to learn, says the *ATHENÆUM*, that an exact reprint of “*The Golden Legend*,” as originally set forth by William Caxton, is in preparation, under the joint editorship of Mr. William Morris and Mr. F. S. Ellis. The editors have agreed to give their labours gratuitously. As the impression will be a limited one, subscribers would do well to send their names to the publisher forthwith.”

—TIMES, September 12th, 1890.

As much as £12 and £14 have been paid for copies. The above is perfectly as new.

2 **KELMSCOTT PRESS.**—SIRE DEGREVAUNT, ed. by F. S. ELLIS after the Edition printed by J. O. HALLIWELL, 8vo, CHAUCER TYPE, in BLACK and RED, with woodcut frontispiece designed by SIR E. BURNE-JONES, and borders; boards, half buckram, ONLY 350 COPIES, £1 2s 6d 1897

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Boussod, Valadon & Co., 1897

A publication that far eclipsed in every way the numerous rivals put forth so opportunely at the period of the Queen's Jubilee. No similar work can in any way approach it either as regards the undoubted accuracy of the matter or the sumptuous manner of production. It was subscribed for months before its publication, and copies were at a premium a few weeks after the first announcement. So far was the desire to obtain copies carried that in April (5 months before publication) one was put up at auction and realized £19 10s; and the purchaser received Messrs. Boussod, Valadon and Co.'s order TO DELIVER the copy instead of the book itself; such an occurrence is of great rarity—probably unique; copies have since sold for as much as £25.



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From the Colbert Library, with arms on sides, and "Bibliotheca Colbertina" on title. Gives on pages 7 and 8 an account of the Discovery of AMERICA "per la maravigliosa industria et valore di Christoforo Colombo Genovese," and the conquests of Cortez and Pizarro.

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The Priapeian plates are printed on pages wholly occupied with text, not, however, so as to obliterate them in any way.

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Dedicated to H.R.H. Prince Albert.

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27 **Hunt** (T. F.) *Architettura Campestre: displayed in Lodges, Gardener's Houses, and other Buildings*, 4to, with 12 plates of plans and buildings composed of simple and economical forms, boards, UNCUT, 3/6 1827

31A **Anti-Jacobin Review and Magazine**; or, Monthly Political and Literary Censor, Vols. 1—3, 7, and 11—13, 7 vols., 8vo, large folding CARICATURES by JAS. GILLRAY, boards, UNCUT (back of the first vol. broken a little), scarce, 17/6 1799-1802

This periodical, published at an important period in our political history, had such eminent statesmen as Gifford, Canning, and Frere amongst its contributors. Gillray's Caricatures only appeared in the earlier volumes.

32 **Art.**—**CUNNINGHAM** (Allan) *Lives of the most eminent British Painters, Sculptors, and Architects*, 6 vols., 12mo, many engraved portraits of Artists and Illustrations of their works, half calf, gilt, 7/6 1830

"The critical observations render these biographies useful to the student, while the personal anecdotes make them equally alluring to the general reader."

28 **Le Muet** (Pierre) *The Art of Fair Building: represented in the Figures of several Uprights of Houses, with their Ground Plots, fitting for persons of several qualities*, published in English by ROBT. PRICKE for the use and benefit of all persons that are concerned or take delight in the famous art of Fair Building, folio, many large copper-plates, panelled calf, Skene copy, with bookplate, 15/- 1670

Our modern architectural author usually leaves the placing of beds to others, but his more concise predecessor of two hundred years ago granted no such freedom of taste.

29 **Palladio** (André) *Le Quatre Livres de l'Architecture*, mis en François, folio, 1st Edn. IN FRENCH (water-stained), many full-page and smaller engravings, calf, 6/- Paris, 1650

30 **Trendall** (E. W.) *Examples for Roofs, etc.*, 4to, 30 plates of Roofs for theatres, showrooms, warehouses, churches, chapels, schools, etc., etc., with their scantling figured and the details drawn to a large scale, limp cloth, 3/- 1851

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The able manner in which these cuts are executed is worthy of great praise, more especially those of the Lives of primitive men and the building of their first abodes; a wonderful amount of detail is given, as also in the capitals of the columns illustrating the various orders.

33 **Augustini** (Ant., Archiepisc. Tarraconensis) *De Emendatione Gratiani, Dialogorum*, sm. 4to, title defective and mounted, waterstained throughout, mottled calf, gilt, Marlborough Arms on both sides, Sunderland copy, Barnton Bookplate, 12/6 Parisiis, 1607

Pages 313 to 335 are occupied by 'And. Schotti Oratio IN FUNERE Ant. Augustini.'

34 **Australia**.—**HODDER** (Edwin) *History of South Australia from its Foundation to the year of its Jubilee, with a Chronological Summary of all the Principal Events of interest up to Date*, 2 vols., post 8vo, 2 large folding maps in pockets at end of each vol., cloth, AS NEW, 5/- (pub £1 4s) Low, 1893

## AUTOGRAPHS.

35 **A COLLECTION of over 40 Holograph Letters, Documents Signed, &c. &c.**, of varied size from folio to 8vo, several of them mounted, and with neat biographical and other notes appended by a previous owner, £2 18s 1636-1870

Among the Holograph Letters may be noted one long and interesting, 2 pp., 4to, 1803, by Dr. J. C. Lettsom, of Vaccination fame; Lord John Hay (Brig.-Gen. under D. of Marlboro'), 3 pp., 4to, 1704; Thos. Ed. Bowditch; Prof. E. D. Clarke, 3 pp., 4to, *Jesus Coll.*, Camb., 1799; Lady Davy (1830); Jas. Nasmyth, 1 page, 4to, mentions Napoleon, Capt. Basil Hall, &c., 1829; Jas. Stephen, Master in Chancery, 2 pp., 4to, 1831, mentions the Wilberforces; Dr. Jos. Priestley (1802), with Portrait; W. Wilberforce, 2 pp., 8vo, 1819; Thos. Clarkson, 1 page, 4to, regarding a plate of a slave-ship, 1828; Sir C. Blagden, 2 pp., 4to, introducing M. Arago (French Astron. Royal) to Thos. Mantell, 1817; Ed. King (author of *Munimenta Antiqua*), 1 page, 4to, 1796, mentions his work on Architecture; Earl Bathurst, 1829; Gardner Wilkinson, 2 pp., 1870; J. C. Hobhouse, 1 page, 4to, 1821; Sir Roger Bradshaigh, 1 page, folio, 1704, to Adam Cardinall, whose sig. is also here; D. of Richmond, 1½ folio pp., 1774; E. of Ranelagh, ½-page, 1704; J. G. Jones, 2 pp., 4to, 1812; Rev. J. Joyce, 3 pp., 4to, 1797 (on last page is written "A dissenting minister whom Ld. Stanhope by a choice not unworthy his unsettled understanding employed as tutor to his children"); Mary Kean, 2 pp., 8vo, to Mr. Moxon, mentions Merivale, &c.; Sir Fr. Milman, 1½ pp., 4to, 1806, to Lord Grenville, referring to H. Majesty's illness, &c.; B. A. Wilberforce, &c., &c. Sigs. to Documents, Letters, &c., of Sir Jos. Banks, Lord Romney (H. Sidney) 1698, Hon. W. Pitt, Sir Robert Peel 1829, D. of Richmond 1710, D. and E. of Kent (Hy. de Grey), fine example with seal; also sigs. of A. Scarlett, C. Drew, Jno. Hastings, Ch. Heringer, &c., 1732; Sir Rich. Haddock, fine folio Doc., with other sigs., 1736, also Portrait; old Halifax Bank Note for 1 guinea; Vellum Document (Dutch?) signed Boisschot, 1638; 2 folio Spanish Documents, 1636-40; very large decorative looking Document, with note accompanying, saying it is a "Royal Firman, being cypher of the Sultan Abdul Medfid," &c., &c.; 3 Letters in Persian, Hindostanee, &c.; old MS. Copy of a Quintetto by Mozart.

From the above it may be gathered that this collection is of rather a heterogeneous character, but the price is so very moderate a one that it will admit the collector discarding those which might possess little interest in his eyes.

## Burns' Relic.

36 **BURNS** (Robert, *Scottish Poet*) *BOOT AND SHOE MAKING AND REPAIRING ACCOUNT between BURNS and ROBT. ANDERSON*, 1790-1, 2 pp., folio, written and twice signed by ANDERSON, and on



## AUTOGRAPHS—Continued.

the top of the outer fold the endorsement "R. Anderson" is in Burns' own well known autograph, £3 12s 6d 1791

A very amusing relic of the Poet, comprising 32 items, reaching a total of £4 8s 9d, which was paid in two instalments, the first of £2 "Received from Mr. Hyslop for the behoof of Mr. Burns, Dumfries, Feb. 19th, 1791." The names of Bob, John, Mrs., William, Fanny, and Nany Burns all occur here, and also those of "Little Pompe," Alex. Mitchell, Jamie Ross, Adam Armour, and Garving. The prices seem very modest, e.g., "Sep. 1, 1790, Shoes, Bob Burns, 2s," "Sep. 15, Shoes full upper letherd and solt and Bound, Mrs. Burns, 1s 8d," "Oct. 13, Low heeld Shoes, Fany Burns, 3s 6d," "Nov. 21, Shoes, calf lether, John Burns, 5s," "July 9, To Dressing a pair of Boot Legs, 4d."

**37 Americana.**—PIZARRO (Francesco, Conqueror and Governor of Peru) AN ATTESTED COPY, dated 22ND OCT., 1638, of the ORIGINAL WARRANT of FRANC. PIZARRO, dated LIMA, 28TH MAY, 1538, vesting certain Indians as the property of Gomez Navarette, one of the discoverers and conquerors of Peru, for services rendered, 1 page, folio, with endorsement on fly-leaf, FINE STATE, 18/6 1638

A Translation in English accompanies it, with notes by Pascual de Gayangos, 1887.

**38 Americana.**—QUAKER MSS.: Particulars of Meetings of Friends in America, 2 pp., 4to, 1816—Substance of a Dream by Geo. Delwin before the Am. War, 1½ pp., folio—Lines on the Death of Rich. Jordan of Phila., 2½ pp., 4to—True Account of the Dying Words of Ockanikan, an Indian King, 2 pp., 4to—Dream or Vision at Swansey in New England, 1734, 3 pp., 4to—Commonplace Book, 4to, wrapper, 27 pp. occupied by MS. Extracts, &c., the remainder blank, with 9 other MS. Contributions; the whole for 12/6

**39 DICKENS** (Chas., Novelist) A.L.S., 2 pp., 8vo, to "My dear Mrs. Delcombe," 25/-

*Devonshire Terrace, August the Twelfth, 1841*

A friendly and capital letter, deploring his passing thro' York and being unable to see his correspondent, ending "I have given this note to my brother, who has been staying at Malton, and desired him to call upon you with such a full and true account of my comings and goings as shall reinstate me in your favor, and make you look upon me as a martyr."

**40 Dickens.**—Another, 4 pp., 8vo, to his BROTHER FREDERICK, on private and monetary

**PROCTOR** (B. W., "Barry Cornwall," Poet) A DELIGHTFUL LITTLE COLLECTION OF 12 HOLOGRAPH LETTERS on literary and friendly matters, all addressed to ALLAN CUNNINGHAM, as follows:—

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**45** 1 page, 8vo, neatly inlaid, "My dear Cunningham! I receive (with a mixture of shame and gratitude) your books.... poor Mrs. Cunningham! I am very sorry that one day of her life should have been so marked by sorrow," etc., etc., 3/- 25, Bedford Sq., Thursday

**46** 1 page, 8vo, mentions the Metcalfes, &c., 2/6 *Ib., Sat. Morn.*

**47** 1 page, 8vo, offering to supply some anecdotes of Sir Tho. Lawrence, 2/6 *Ib., Monday*

**48** 2 pp., 8vo, closely written, offering to do work for Mr. Murray.... "I perceive Mr. Murray is publishing some of the old Dramatists—or rather Beauties of some of them. I should like very well (for love of the thing) to do one of his volumes," etc., etc., 3/6 *Ib., Wednesday*

**49** 1 page, 8vo, asking for Sir W. Scott's address.... I shall turn over in my mind the question of writing to him.... You are the second best song writer in Scotland. You will give the palm to Burns I know," etc., etc., 3/6 *Ib., Tuesday or Wednesday (1826)*

matters, 35/-

*Devon. Terr., Friday, Thirteenth October, 1848*

"...there are, here, a good many claimants on my affectionate remembrance; and that I do not think you, with your income, justified in looking upon me as a pecuniary resource, or myself in consenting to be so regarded. Eighty Pounds is a large sum to be taken out of my pocket and flung away. If I was asked to pay it to do you some good, or to procure you some advance in life, that would be another thing. But it is quite unworthy of an independant spirit to want it for the payment of debts; and that appeal is not one that enlists my sympathy," etc., etc.

Both the above bear evidence of having been carried in the pocket, and are consequently a little soiled, but are capital examples.

**41 Franks.**—A Collection of 308 FRANKS of ENGLISH NOBILITY, POLITICIANS, &c., mostly about the years 1835 to '38 (a few earlier) some laid down on 4to sheets of paper, the rest quite unattached, 15/-

Nearly every name of note of that period is represented here. On turning them over we notice the signatures of Sir John Wrottesley, Earl Rosebery, Palmerston, T. Baring, F. Freeling, Earl of Aylesford, E. Spenser, D. O'Connell, Ch. Kemble, and Sir C. Grey, but there are dozens equally worth recording did space allow.

**42 Hogarth** (Wm., Artist) A few old Newspaper and other Cuttings relating to Hogarth, with one or two Engravings—a useful little lot to the extra illustrator, 3/-

**43 LAFAYETTE** (Gilbert Mothier, Marquis de, General in the American War, etc.) A.L.S., to Mr. Mylore, Prof. of Morals, Glasgow, ½-page, 4to, in English, 22/6 *Paris, June 24th, 1822*

Fine example on personal matters. Mentions Mr. Julien.... "director of the French Review, whose personal merit and interesting enterprise entitle him to the co-operation of the friends of science, literature, and liberal sentiments," &c., &c.

**50** 2 pp., 8vo..... "I have sent off an article on the Scottish Songs to Edinburgh. The gist of the article is in fact a defence of Poetry itself," etc., etc., 3/-

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**51** 1 page, 8vo, mentions Jeffrey, ending, "Tell me what sort of thing or things you would like me to send for your annual—rhyme or reason?" 2/6 *Ib., 5th Mch., 1828*

**52** 1 page, 8vo, asking for a cheque, "I do not belie the poetical character by being too rich," 2/6

*Ib. (Sept. 24th, 1828)*

**53** 1 page, 8vo, regarding his forthcoming book, "...for variety, which is charming, some say even in women (that is a moral problem) is at least as much so in rhyme and I don't want to seem like a person who is always wimpering—but a stout fellow (as I am) of six feet two in my stockings," 3/6 *Ib. (13th June, 1832)*

**54** 1 page, 8vo, mentions Mr. Pye, his terms for writing, etc., ending "You are so much at the Court end of the town!" 2/6 *Ib., 1st Jan., 1833*

**55** 1 page, 8vo, acknowledging his book.... "May Sir H. Maxwell live 'these thousand years'—I have not read it though.... I hope to take you all next Christmas with my cake and sherry," etc., etc., 3/- *(8th May, 1822)*

The 12 Letters may be had for 32/6.



## AUTOGRAPHS—Continued.

WATTS (Alaric A., *Poet*) 3 A.L.S., to ALLAN CUNNINGHAM:—

56 3 pp., 8vo, beginning "My friend Dr. Raffles and his family are extremely desirous to see Mr. Chantry's studio," 2/6  
*Torr. Sq., June 20th*

57 2 pp., 4to, acknowledging receipt of a Poem, etc.,  
 ....It is a splendid and beautiful poem and must I feel

assured be admired on all hands," etc., etc., 2/6

*Thames Ditton, Oct. 22nd, 1836*  
 58 2 pp., 4to.... "You might like to introduce the enclosed sonnet by Wordsworth into the memoir of Scott," 2/6  
*Torr. Sq. (3rd Oct., 1822)*

59 Babbage (Charles) Passages from the Life of a Philosopher, 8vo, *front., cloth, UNCUT*, 3/6 1864

60 Baker (Sir Richd.) Chronicle of the Kings of England from the time of the Romans Government to the Death of James I., with continuation to 1660 by E. PHILLIPS, and a second continuation to the Reign of Geo. I., folio, **Best Edn.**, *front. by SHERWIN, sprinkled calf, gilt* FINE 7/6 1730

61 Balloons.—GLAISHER (Jas.) Travels in the Air by J. GLAISHER, CAMILLE FLAMMARION, W. DE FONVIELLE, and GASTON TISSANDIER, roy. 8vo, *with 118 Illustrations, mostly full-page, cloth, UNCUT (binding little loose)*, 10/6 1871

"Nevertheless the book, we sincerely hope, will make an epoch in the history of aërostatics, for it is the first time that a series of aërial scenes have been published as observed by aëronauts."

62 Baring-Gould (Rev. S.) Yorkshire Oddities, Incidents, and Strange Events, 2 vols. in 1, cr. 8vo, *half calf, gilt, m.e.*, 7/6 1877

A series of remarkable character sketches through which it is easy to recognise that latent power which the author proved himself to possess when he later on entered the field of Fiction.

63 Beckford (W.) VATHEK: sm. 8vo, **1st London Edn.**, *front. and engraved title, half calf (little rubbed)*, 6/- *Londres*, 1815

64 Beranger (P. J. de) ŒUVRES COMPLÈTES, roy. 8vo, *many full-page Illustrations by Grandville, half calf, gilt, m.e.*, 10/6 *Bruxelles*, 1844

65 Beresford (James) Miseries of Human Life, in Twelve Dialogues, *folding coloured frontispiece*, post 8vo, *nice copy in original boards*, 5/- 1807

66 BERGHEM.—22 Etchings of Sheep, Deer, Hogs, etc., by NICH. BERGHEM, also *Large Etchings of Animals, Landscapes, Figures, &c.*, by other Artists, *mounted on thick drawing paper*, roy. folio, *half crimson morocco, extra, gilt edges*, *Burrell Collection*, 2 guineas

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**121 Derome's Binding.**—GIAMBULLARI (P. F.) Lezioni di lette nella Accademia Fiorentina, Firenze, 1551—Della lingua che si parla et scrive in Firenze, et uno Dialogo Batista Gelli sopra la difficulta dalla ordinare detta Lingua, Firenze, N.D.; in 2 vols., thick post 8vo, ports. of Author, red morocco, extra, gilt and marbled edges, by DEROME, e libris R. S. Turner, **14/6** Firenze, 1551

Of the first named Brunet writes—"Ouvrage cité par la Crusca, ainsi qui le suivant." Of the second—"Cette grammaire, la première qui ait été composée par un auteur toscan, apparut pour la première fois à Florence, en 1537."

**122 Devonshire.**—VOWELL (John) The Antique Description and Account of the City of Exeter, sq. 8vo, boards, scarce, **5/-** Exon., 1765

Comprises "Catalogue of the Bishops of Exeter, with Description of the Cathedral Church of the same from the edition of 1584.

## CHARLES DICKENS' WORKS.

**123 PICKWICK PAPERS**, thick roy. 8vo, 1st Edn., with 43 Illustrations by SEYMOUR AND 'PHIZ,' the 2 suppressed "Buss" plates, and a series of 31 extra illustrations by T. ONWHYN (mostly signed, S. Weller), margins little discoloured, crimson morocco, gilt, gilt edges, **£3 17s 6d** 1837

**124 TALE OF TWO CITIES**, 8vo, 1st Edn., with Illustrations by 'Phiz' (a few slightly spotted), red cloth, UNCUT, with original end papers and advts. at the end, **£3 15s** 1859

One of the most difficult of Dickens' first editions to meet with, and especially in this state.

**125 TALE OF TWO CITIES**, 8vo, 1st Edn., half calf, gilt, m.e., BEAUTIFULLY CLEAN COPY, very scarce, **3 guineas** 1859

### CHARLES DICKENS' COPY.

**126 ARCTIC MISCELLANIES:** a Souvenir of the late Polar Search, by the Officers and Seamen of the Expedition, 8vo, with Illustrations, cloth extra, gilt edges, bookplate of Charles Dickens, also his Library Ticket, **32/6** 1852

The Expedition was that in search of Franklin, which under the command of Capt. Austin, left the Thames on the 4th of May, 1850.



## Dickens—Continued.

127 **Battle of Life**, 12mo (*margins discoloured and slightly soiled*), illustrations by LEECH, DOYLE, MACLISE, STANFIELD, etc., orig. red cloth (*badly damaged by damp*), gilt edges, 3/- 1846

128 **Bleak House**, 1st Edn., thk. roy. 8vo, engraved title and 40 plates by "PHIZ," half calf, gilt, fine copy, Bunbury bookplate, 18/6 1853

129 **Hunted Down**: a Story, with some

Account of THOS. GRIFFITHS WAINWRIGHT, the Poisoner, fcap. 8vo, 1st Edn., half crimson morocco, gilt top, 8/6 Hotten (1870)

130 **Story of Little Dombey**, post 8vo, 1st Edn., original green wrappers, with woodcut of 'Little Dombey'; back repaired, VERY SCARCE, 8/6 Bradbury & Evans, 1858

"Revised by Dickens for his own Readings.... £1 to £1 10s."—Johnson, *Hints to Dickens Collectors*.

## Wynken de Worde.

131 **Dibes and Pauper** (Dialogue of) Printed in double column, black letter, woodcut Initials, wants title, table, and last leaf, but the whole of the text complete; commencing on a i, wormed, and leaf with device damaged. Colophon: Here endeth a compendyouse treatise dialogue of Diues and Pauper. That is to say, the ryche and the poore fructuously treatynge upon the X cōmandementes, fynysshed the. iij. daye of Decembre. The yere of our Lorde God M.CCCC.LXXXVI. Emprentyd by me Wynken de Worde at Westmonstre. O Deo gracias. Folio, old calf, EXCESSIVELY RARE, 27 guineas 1496

The author of this curious work was Henry Parker, of Doncaster, a Carmelite. He preached against the pomp of the priesthood, and reproved the prelates for the possession of wealth and their modes of living, which he contrasted with the utter poverty of which Christ had given example. He was compelled to do public penance, and ask pardon for his scandalous statements.

Russell copy sold for £79 and Tite's £96.

131A **DUGDALE** (Sir Wm.) **Monasticon Anglicanum**: A History of the Abbeys and other Monasteries, Hospitals, Frieries, and Cathedral and Collegiate Churches, with their Dependencies, in England and Wales; also of all Scotch, Irish, and French Monasteries in any way connected with them; their Foundations, Grants, and Full Possessions, Temporal and Spiritual; NEW EDITION, with large accessions from Leger Books, Chartularies, Rolls, &c., the History of each Religious Foundation (in English) prefixed; by Caley, Bandinel, and Sir H. Ellis, 8 vols., with 250 LARGE PLATES and woodcuts of BUILDINGS, COSTUMES, &c., including those after HOLLAR, and a series of Modern Views of Cathedrals by JOHN CONEY, 1846—History of St. Paul's Cathedral from its Foundation, with CONTINUATION and ADDITIONS, including DUGDALE'S LIFE, by SIR HENRY ELLIS, 1818, with 69 plates of Monuments and other Antiquities after HOLLAR, FINE COPY in half russia, neat, little rubbed, raised bands, top edges gilt, others uncut, 25 Guineas 1818-46

Collectors should secure a copy of this magnificent work when obtainable. It is very seldom a really good copy occurs for sale, and it is highly improbable it will ever be reprinted.

Dibdin, in a glowing notice, writes:—"A magnificent national work; it may be honestly avowed that the annals of the press in no country throughout Europe can boast of a nobler performance, whether on the score of accuracy and fulness of intelligence, or the splendour of the plates and graphic embellishments."

131B **Dictionary**.—Johnson (Dr. S.) Dictionary of the English Language, with a History of the Language and an English Grammar, 2 vols., 4to, 10th Edn., revised, port., calf, backs restored, GOOD SOUND COPY, 6/6 1810

132 **Dictionary**.—STEPHANO (Carolo) Dictionarium Historicum, Geographicum, Poeticum, Gentium, Hominum, Deorum, Gentilium, Regionum, Insularum, &c., &c., ed. NIC. LLOYDIUM, folio, calf, 5/- Lond., 1686

133 **Digby** (Sir Kenelm) Two Treatises in the one of which the Nature of Bodies, in the other, the Nature of Man's Soule; is looked into: in way of discovery, of the Immortality of Reasonable Soules, folio, 1st Edn., old boards (back gone), 10/6 Paris, 1644

134 **Dodsley's** Collection of Poems, by several hands, 3 vols., 12mo, pretty vigns., contemporary calf, gilt, Burrell bookplates, 7/6 Dodsley, 1748

135 **Dore**.—Le Tour du Monde: nouveau journal des Voyages publié sous la direction de M. EDOUARD CHARTON, 4to, about 400 engravings (full-page and in the text), after DORÉ, FLANDIN, LANCELOT, &c., half morocco, gilt, gilt edges, 5/- 1862

Includes "Voyage a la Cité des Saints, Capitale du Pays des Mormons," by CAPT. RICHD. BURTON.

136 **Drama**.—BEAUMONT and FLET-

CHER: Philaster, or Love lies a bleeding, smallest 4to, fourth impression, title and last leaf slightly repaired, half calf, gilt, carmine edges, scarce, 17/6 E. Griffin for W. Leake, 1620

Collated with the first edition: all diversities of text where possible placed in the margins, or otherwise a leaf inserted and the alteration written upon it.

137 **Drama**.—ETHEREGE (Sir Geo.) The Man of Mode; or, Sir Popling Flutter, 1693 —The Comical Revenge; or, Love in a Tub, 1690, sm. 4to, both 1st Edns., sewn together, 12/6 1690-93

138 **Drama**.—Massinger (P.) Believe as you list; a Tragedy, now first printed, ed. by T. CROFTON CROKER, 8vo, half russia, gilt, top edge gilt, 3/6 Percy Society, 1849

A play for a long time thought to be lost.

139 **Drama**.—Miniature on Ivory, of SAMUEL BIRCH, oval, 3in. by 2½in., in old black frame; also an Engraving in stipple, by RIDLEY BIRCH, accompanied with a copy of his Play, "The Adopted Child," Drama in 2 Acts, 25/-

140 **Drama**.—LEE (Nath.) The Tragedy of Nero, Emperour of Rome, sm. 4to, 1st Edn., half calf, neat, scarce, 7/6 1696

141 **Drama**.—PORTER (Thos.) The Villain, a Tragedy, sm. 4to, title missing and Prologue torn, 2/6 (169—)



**142 EARLY ENGLISH PRINTING.**—The *Cronycle of Englande, with The Fruyte of Tymes*. Folio, a Large Fragment of 146 leaves between sigs. BII and bb VII (the end), black letter, double column, fore and tail margins of the earlier ll. frayed, and in places defective; many curious woodcuts, contemporary binding, shabby calf, 14 guineas Wynkyn de Worde, 1520

We have a few of the most important parts of the work preserved in this fragment, from which one would suppose its present state of ruin to have been brought about more by accident than the vandalism of some collector in want of examples. For instance in the latter case the leaf ending the 'Description' would hardly have been left, as it bears the quaint colophon and device of Wynkyn de Worde on the reverse; neither would the last leaf of all, which has on the reverse Caxton's large device, preceded on recto by colophon, as follows:—*Here endeth this presente Cronycle of Englande with the fruyte of tymes / compyled in a boke / & also Imprynted by one sumtyme scole mayster of seynt Albons / upon whose soule god have mercy. Amen. And newly imprynted i flete Strete at the sygne of the Sonne / by me Wynkyn de Worde. In the yere of our Lorde God. Mcccc. & xx. Very few copies exist in a perfect state, that from which Ames made his description wanting the whole of sig. A. The leaves measure 10½ in. by 7½ in. As the matter is not of that kind to let the present forget the past, neither is the manner of production likely to depreciate in the eyes of men, and especially when it still retains that noble typographical grandeur, even when appearing outwardly so sorry a ruin. From the Maurice Johnson Collection.*

**142A Drama.**—SEDLEY (Sir Chas.) *Bellamira*; or, the *Mistress*; a Comedy, sm. 4to, 1st Edn., unbound, 7/6 1687

**143 Drama.**—The *West Indian*; a Comedy, by Author of '*The Brothers*,' 1771, outer margin torn from two ll.—The *Plain Dealer*, with alterations by Wycherley, 1766—The *Double Mistake*, a Comedy, 1766—The *Deserted Daughter*, a Comedy, 1795—The *Wheel of Fortune*, by RICHD. CUMBERLAND, 1795—The *Ton, or Follies of Fashion*, by LADY WALLACE, 1788; the 5. unbound, 7/6 1766-95

**144 Dugdale** (Sir Wm.) Perfect Copy of all Summons of the Nobility to the Great Councils and Parliaments of this Realm from the XLIX. of

Henry III. until these present times, folio, vellum, *Skene bookplate*, 5/6 1685

**145 [Dugdale** (Sir Wm.)] Short View of the late Troubles in England, briefly setting forth their Rise, Growth, and Tragical condition, to which is added a Narrative of the Treaty of Uxbridge in 1644, folio (port. missing), calf, 4/6

Oxford, 1681

**145A Early English Printing.**—A Treatise of Fysshynge wyth an Angle by Dame Juliana Berners, being a facsimile reproduction of the first book on the subject of Fishing printed in England by Wynkyn de Worde at Westminster, in 1496, with Intro. by M. G. WATKINS, roy. 4to, black letter, with facsimiles of the curious cuts, thick parchment-covered bds., edges rough, 15/- 1496-1880

## EARLY PRINTED BOOKS.

**146 A COLLECTION OF SPECIMENS** from the Early Presses of Italy, France, Germany, Austria, and Spain, consisting of leaves, MANY WITH WOODCUTS, arranged chronologically, preceded by MS. Descriptions, and in a number of instances with the full colophon of the work from which the leaves are extracted, dates from 1491 to 1600; in all 509, the smaller examples carefully inlaid, and those exceeding the size of the volume neatly folded, forming a thick folio, in ancient pigskin binding, with borders of figures and arabesques enclosing panel, from the JOHNSON COLLECTION, 15 guineas *Sac. XV.-XVII.*

The most exacting of amateurs could find no fault with the admirable method of arrangement and annotation chosen by the compiler; and he has been equally happy in his choice of examples. For not only does he give specimens from all the great centres (London excepted), but those examples are of so high an order as to be of considerable value taken each apart, from the unutilized state in which they appear. He has given variety even in the languages of the works—Greek, French, German, and Latin—though of course the last named is most in evidence. All the variations of Gothic, Roman, and Italic types are represented, and as is rarely found in such collections, a genuine idea of each can be determined by the presence of several leaves in their entirety following each other. Those from Venice comprise leaves from the Dante of 1491, Poliphilus of 1499, and works from the Presses of Oct. Scott, Joan de Tridino, Lichtenstein, Joh. de Leüico, Melchior Sessa, and others (1491-1511), making a total of 45. The most beautiful of these is a section of 10 leaves from a *Missale Saltzebergensis* in a grand bold Gothic type, RED and black, double columns, printed by Lichtenstein in 1507. The Parisian examples number 41, and embrace the productions of Petit, Claudio Chevallon, H. Stephani, and P. le Preux (1506-20). Germany claims the majority, whilst those from Austria and Spain are very few in number. Perhaps the most valuable and interesting are the leaves with woodcuts, of which there are no less than 168. Out of these it is difficult to select any for particular mention, though the presence of cuts by Durer should not leave us long in doubt. From the 1532-34 ed. of his *Proportions of the Human Figure* we have 15 ll. each having woodcuts, except the title, and the last which bears colophon. But even these scarcely eclipse the 55 from the great Military Work by Vegetius (*Vier Bucher der Ritterschaft*, 1534), each of which has a full-page cut of the methods and implements of war, preceded by a grand full-length portrait of a knight in full armour in the style of Burgmair. Some notion may be gained as to the extent of the collection from these few particulars, though if space permitted, it would be possible to duplicate them many times, by mention of items equal in importance to those selected.

### Rare Example of an Early Parisian Press.

**146A ANDREÆ** (Joa.) *Tractatus super arboribus consanguinitatis affinitatis et cognationis spiritalis*; smallest 4to, semi-gothic letter (head of one leaf cropped and the last slightly repaired), initials by hand in RED, half russia, gilt top, £3 3s (Paris, Petrus Caesaris et Joh. Stoll, circa 1475)

These two University students were the founders of the second printing establishment in Paris; they assisted Gering and Fribourg—the first Parisian typographers—in their labours, and in 1473 started a press of their own, which ceased to exist in 1479; the productions put forth during this period are said by Klemm in his *Bibliographical Catalogue* to be rarer even than those of their predecessors. The letter used for this work is a Roman, with a slight suggestion of the Gothic in certain instances; there are 22 ll. without catchwords or signatures, 25 lines per page. Hain mentions a number of editions of the same tract, but not this.

**147 FASCICULUS TEMPORUM** [auct. WERN. ROLEWINCK]: with many curious woodcuts throughout the text, 2 of Christ, the remainder chiefly Views of Cities, also numerous diagrams to



## EARLY PRINTED BOOKS—Continued.

illustrate the chronological succession of Historical Events [Venet., Ratdolt, 148—]—DEFENSORIUM seu Correctorium Fundamentarii Doctoris DOM. EGIDII In Corruptoriū librorum Angelici Doctoris sancti THOME AQUINATIS..... (wants sig. bb), **Gothic Letter**, double column, woodcut initials: Venetiis, 1516; together in 1 vol., folio, old calf (rubbed, and back edge cracking), £2 10s

Venet., 148— —151

The *Fasciculus Temporum*, so far as the collation goes, is identical with that described by Hain \*6924, which was printed by Geo. Walch at Venice in 1479, containing 7 unnumbered and 64 numbered folios. But instead of ending on recto of the last leaf with colophon this ends on the reverse side *sine nota*. In appearance it is similar to the editions of Ratdolt printed towards 1490, and contains the Views of Rome, Cologne, Venice, Tower of Babel, Solomon's Temple, Jerusalem, etc. *Hain has no mention of this edition.*

The other work, by GIUL. DE LA MARE, is in a type somewhat similar to the first named but much blacker; at the end it has the mark of Octavian Scott, by whose heirs it was printed.

148 **Aquinas (Thom. de) Summa de Veritate.** Folio, **Gothic letter**, double column, FINE TALL COPY with wide margins, old oak boards covered with calf, sides blind tooled, gold centre and angle ornaments, fittings for clasps, 21/-

Agrippine, 1508

Collation—Title on recto of first leaf on the reverse of which text commences and continues to recto of f. clxxvi. followed by Table on the reverse ending on r. of 178, with colophon as follows:—

Dive Thome aquinatis doctoris angelici illuminatissimi summa de veritate p theozophic pffessore eximiu Magistru Theodoricu de Susteren. insignis conuentus Colonien. ordinis fratu Predicatorum regente pfundissimu. denuo puigili studio in lculenta erecta consonantia. adeo hercule ut Vere vero Veritatis titulo guadeat. Impressa Agrippine. opera atque impensis Quentell Anno Salutis humane Mcccccviii.

Sigs. A—z and Aa—Hh., 60 lines to a full page.

149 **HIERONYMO.**—Comincia la vita (gli miracoli) e la fine del glorioso sancto Hieronymo (sic), sm. 4to, (ff. 118 to 126 wanting and two leaves torn), FINE WIDE MARGINS, crosses drawn in outline on several leaves and some of them water stained and soiled, Initials in RED and BLUE by hand, the first two ILLUMINATED and ORNAMENTED IN COLOURS, newly bound in boards, 30/- (Venezia, Bart. da Cremona, 1473)

The second book printed at Cremona. Roman type, 28 lines to a page, without signatures, and folios unnumbered.

150 **Homerus Ilias et Odyssea Batrachomyomachia**, HYMNI GRÆCE, fine woodcut titles in CRANACH'S STYLE (one inlaid, the margin of other mended), 2 vols., thick post 8vo, tree calf, extra, neat, 21/- Argent., Cephalus, 1525-42

"Found in very few collections. All the works of Cephalus are of very rare occurrence."—*Dibdin's Classics.*

151 **Early Typography**, by WM. SKEEN, 8vo, half rox., 9/- (pub 21s) 1872

The Author was Government Printer at Ceylon.

152 **Egypt.**—LANE (E. W.) Manners and Customs of the Modern Egyptians, 2 vols., cr. 8vo, numerous wood engravings, many full-page, of COSTUME, &c., ORIGINAL EDITION, cloth, UNCUT, 7/6 1836

"Nothing can be more accurate than Mr. Lane's descriptions."—ROBERTS.

153 **Ellis (Mrs.) The Daughters of England**, their Position in Society, Character, and Responsibilities, post 8vo, 1st Edn., front., name on title, cloth, UNCUT, 3/- (1842)

154 **Ellis (Mrs.) The Mothers of England**, their Influence and Responsibility, cr. 8vo, 1st Edn., cloth, UNCUT, 3/- 1843

155 **Ellis (Mrs.) The Women of England**,

their Social Duties and Domestic Habits, post 8vo, cloth, UNCUT, 3/- (183—)

156 **Elzevir.**—Respublica sive Status Regni Scotiæ et Hiberniæ, diversorum autorum; 24mo, engraved title, old calf, back edge cracked, 4/6

Lugd. Bat., 1627

157 **Emblems.**—Jac. Catzii Silenus Alcibiadis sive Proteus humanæ vitæ ideam, Emblemate trifariam variato, oculis subjiciens: editio altera ac auctior, sm. 4to, many full-page emblematical copper-plates, old calf, 7/6

Amst., 1620

The text is in French, Dutch, and Latin.

158 **Emblems.**—Vænius (Othonis) Q. Horatii Flacci Emblemata. Imaginibus in æs incisis, notisque illustrata, 4to, GRAND IMPRESSIONS of the 103 fine emblematical copper-plates, BEAUTIFUL COPY, with wide margins, calf, gilt, gilt edges, £1 7s 6d Antv., 1607

"On préfère cette édition à celles qui l'ont suivie, parce qu'elle contient les premières épreuves des gravures."

—BRUNET.

159 **Epitaphs.**—Dissertatio et Animadversiones ad nuper Inventum Severæ Martyris Epitaphium, folio, large plates of TOMBS, STATUES, &c., vellum, FINE STATE, 5/- Panormi, 1734

160 **Erasmus.**—PARAPHRASE in Novum Testamentum (imperfect at end), 2 vols. in 1, thk. post 8vo, oak boards, covered in calf, curiously stamped in panels, representing the CRUCIFIXION, Original Sin, JUSTIFICATION, &c., bottom cover wormed, one brass clasp remaining, a RARE PIECE of CONTEMPORARY BINDING, 8/6 Basilæ, 15

Autograph of former owner on title, with date 1595.

161 **EROTIC.**—Il Libro del Pereche, colla Pastorella del CAV. MARINO, e la Novella dell A. GABRIELLO, 12mo, prima edizione, red crushed morocco, extra, borders of gold tooling inside covers, g.e., by DAVID, Beautiful Copy, RARE, 21/- In Pelusio MMM.D.XIV. (Paris, Grangé, 1757)

"Le Libro del Perché est une imitation en vers d'une partie de La Cazzaria, ouvrage fort licencieux d'Ant. Vignale de Buonaguinta, mais je ne le crois pas antérieur au 18e siècle, non plus que la Novella dell Gabriello, morceau du même genre."—BRUNET.

162 **Exercitia Quotidiano** cum suis Lataniis, CHARMING COPPER-PLATE VIGNETTES, black morocco, blind tooled, 64mo (3½ in. by 1½ in.), gilt edges, 7/6 Antwerp, 1630

162A **Fabyan** (Robt.) New Chronicles of England and France, reprinted from Pynson's Edition of 1516, with Preface, Index, &c., by HENRY ELLIS, roy. 4to, calf, extra, marbled edges, Eversley bookplate, FINE COPY, 18/- 1811

The first part is collated with the editions of 1533, 1542, and 1559, and the second with a Manuscript of the Author's own time as well as the subsequent editions.



**163 FREEMASONRY.**—A Magnificent Collection of Masonic Portraits, Summonses, Coloured and other Engravings, Views, Facsimiles of Badges, Concert and Banquet Programmes and Tickets, Newspaper Cuttings, &c., &c., *all dealing with Freemasonry, chiefly collected early this century, very few of recent date, in large portfolio, half bound,* (1750-181—)  
**15 guineas**

It would be extremely difficult, if not altogether impossible, to form a collection in our day, that would include items of such value and interest as many comprised here. Collectors with a special interest in Masonic affairs are very numerous, and as a result it is rarely that one comes across even single items for sale much less a whole assemblage like the above, and especially of so miscellaneous a character. The Portraits are perhaps the most important, as they comprise among their number (35) several very scarce prints, including a large Mezzotint of George Montague Duke of Manchester by JONES after Stuart, and a full-length of the Duke of Sussex. The SUMMONSES and CERTIFICATES, with very few exceptions, are engraved, and amongst the 29 examples are some from early lodges in the suburbs of London. NEWS-CUTTINGS of matters relating to the craft and its members are without exception from papers towards the end of last and the beginning of the present century; altogether there are upwards of 100, and the subjects dealt with are almost infinite in their variety. There are 6 Views of Masonic Halls, &c., 3 Facsimiles of Badges, 4 Banquet Tickets, and 25 Prints, Programmes, &c., of a miscellaneous character. These last include what many would consider the two gems of the whole collection, viz., TWO COLOURED PRINTS (each 10¾ in. by 8¼ in., *exclusive of margins*), both symbolic of the society; the first by BRO. WM. TRINGHAM, with inscription—

*'The Mysteries that here are shown  
Are only to a Mason known,'*

dated 1755; the other by A. SLADE, being of 'A Free Mason form'd out of the materials of his Lodge,' with verses beneath; dated 1801; both on stout mounts. Otherwise they are all detached, and consequently adapted to any method of arrangement the collector may choose to adopt.

**163A FRENCH MEMOIRS.**—COLLECTION DES MÉMOIRES RELATIFS A L'HISTOIRE DE FRANCE, DEPUIS L'AVÈNEMENT DE PHILIPPE-AUGUSTE, JUSQU' AU LA PAIX DE PARIS CONCLUE EN 1763, AVEC DES NOTICES SUR CHAQUE AUTEUR, ET DES OBSERVATIONS SUR CHAQUE OUVRAGE, *par* Mm. A. Petitot et Mommerque; Complete Set of 131 vols., 8vo, *first series 52 vols.*) in scored calf, gilt, sprinkled edges, the second (79 vols.) half calf, gilt, sprinkled edges, CONTENTS OF BOTH LETTERED, **12 guineas** Paris, 1819-29

France is a Country famous for the compilation of vast Collections, in all departments of Literature, but it is very doubtful if any they have ever produced can compete with this in importance, and certainly there is none from an historical point of view. To reduce so stupendous a mass of historical matter to a uniform appearance was a labour that extended over a period of ten years, and notwithstanding the death of the principal editor about half way through, the task was still continued and brought to a successful conclusion. The following authors are included: Geoffrey de Ville-Hardouin, Cardonne, Du Cange, Du Gueselin, Christine de Pizan, Th. Godefroy, Pierre de Fenin, Olivier de la Marche, Jacques du Clercq, Philippe de Comines, Jean de Troyes, Guillaume de Villeneuve, Robt. de la Marck, Du Bellay, Francois de Bogvin. These are among the more ancient; the following are later: Cardinal de Richelieu, M. Laurent, Maréchal d'Estrées, Pontchartrain, Duc de Rohan, Robert-Arnauld d'Andilly, Sieur de Pontis, l'Abbé Arnauld, Duch. de Nemours, Comte de Brienne, Madame de Botteville, Mde. de Montpensier, Card. de Retz, Guy Joly, Cl. Joly, Valentin Conrart, Père Berthod, Marq. de Montglat, Comte de la Chatre, Marechal de Gramont, M. de \*\*\*, Mde. de la Fayette, Duc. de Noailles, Mde. de Stael, etc., etc.

*The last set sold in London (1896) realised £19; it was bound in half calf.*

**164 Facetiæ.**—BOILEAU (M.) The Lutrin: Heroi-Comical Poem, trans. with an Account of the Author's Writings by N. ROWE, 12mo, copper-plates, unbound, **4/6** 1714

**165 Facetiæ.**—Collection of several curious Pieces lately inserted in the "Daily Journal," 16 pp., limp covers, **4/-** 1728

Observations on the Articles published in various newspapers for the encouragement of Volunteer Sailors—A copy of verses supposed to be omitted by accident in (Pope's) New Miscellany—The Competition—List of the Royal Navy of Gt. Britain, etc., etc., etc.

**166 Facetiæ.**—Le Poëte sans fard, ou Discours Satiriques en vers, 12mo, front., old calf, gilt, **7/6** Cologne, 1697

**167 Facetiæ.**—[PRESCHOC (M. de)] Contes moins Contes que les autres, sans Parangon et la Reine des Fees, 1st Edn., 18mo, old calf, Buccleuch Crest and Coronet on back, and library ticket, **9/6** Paris, 1698

Cost its former owner £1 1s at Sotheby's in 1888.

**168 Facetiæ.**—The Oddest of all Oddities, a queer collection of strange unaccountable and odd things oddly mixed together by an Odd Quiz, 12mo, front. after HOGARTH by ROWLANDSON, boards, uncut (backs broken), **4/6** 1812

**169 Falconry.**—BELANY (J. Cockburn) A Treatise on Falconry; in two parts, 8vo, half morocco, gilt, top edge gilt, very scarce, **17/6**

Berwick-on-Tweed: FOR THE AUTHOR, 1841  
Presentation copy from the author, with his inscription on fly-leaf.

**170 FENCING.**—GRASSI (Giacomi di) Ragione

di Adoprar sicuramente l'arme si da Offesa, come da Difesa, sm. 4to, some margins repaired, full-length portrait and 21 plates showing the different positions in fighting with Rapier, Sword, Buckler, and Pike, SPLENDID IMPRESSIONS, boards, mottled leather back, A FINE PERFECT COPY OF THIS RARE WORK, **6 guineas** Venice, 1570

Seldom met with in such excellent condition. Brunet has no mention of it in his table, 'Lutte et Escrime.'

**171 Franklin (B.) POLITICAL, MISCELLANEOUS, and PHILOSOPHICAL PIECES, with Portrait, written on, 8vo, boards, 5/-** 1779

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195 **Heures a l'usage de Rome tout au long sans rien requérir**, imprimees nouvellement a paris ; 8vo (*worm holes through several ll. towards the end*), Gothic letter, carved woodcut borders round every page, including the DANCE OF DEATH series, several full-page woodcuts and many smaller, the boards covered with a dark red velvet, 15 guineas Paris, Guil. Godart (1517)

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The principal initial represents Christ conferring special jurisdiction upon St. Peter, who kneels at his feet. The central field of burnished gold contrasts finely with the ashen colour of the letter and its deep blue background. The other initial depicts the Annunciation after the conventional manner.

**249 PAGES** (42) from a Monastic Choral Book, 19in. by 13 $\frac{1}{2}$ in., including portions of the offices for Sundays in Lent, with one large historiated initial **L** (6in. by 3 $\frac{1}{2}$ in.), and numerous others in gold and colours, **4 guineas** *Sæc. XV.*

The initial is a highly realistic representation of God instructing Moses to threaten the King of Egypt. The patriarch holds in his hand a dragon, typical of the plagues. Another historiated initial has been replaced in workmanship of the same period. An abundance of delicately painted capitals pervade the pages from first to last.

**250 NINETEEN LEAVES**, 18 $\frac{3}{4}$ in. by 13 $\frac{1}{4}$ in., from a Franciscan Antiphonary of the XV. Century, containing, besides beautifully executed gothic text and Gregorian notation, a very grand historiated initial, 4 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in., and seven others, smaller, but remarkably fine, illustrating the antiphons appointed to be sung before the Magnificat on the days preceding Christmas Eve. These are supplemented by numerous other painted, scrolled, and illuminated capitals, one of which typifies the "Radix Jesse," and another contains the "Agnus Dei," **6 guineas** *Sæc. XV.*

Great store of art is contained in this very splendid excerpt, which is devoted to the offices sung in the week before Christmas. The 4th Sunday of Advent begins the page, illustrated by a gorgeous miniaturized initial descriptive of the responsory, "Ecce apparebit dominus super nubem candidam"—a very lovely group with a multitude of detail. Nearly 40 other painted illuminations adorn these privileged pages by way of heralding the splendours of the approaching festival.

**251 TWENTY-FIVE LEAVES**, 18 $\frac{3}{4}$ in. by 13 $\frac{1}{4}$ in., from a remarkably fine Monastic Choir Book (15th Century Italian), including a large historiated initial **D**, 4in. by 3 $\frac{1}{2}$ in., splendidly executed in gold and colours, and many others displaying exceedingly varied treatment of bright and sombre tints, with words and plain-song notation, **4 guineas** *Sæc. XV.*

The perusal of these mellow pages will reveal a wealth of artistic decoration. Besides the grand initial alluded to is a smaller one decorated with a six-winged seraph illustrating a passage in one of the responsories. The artist who was responsible for the book to which these leaves formerly belonged never failed to catch the ideas suggested by the text of the divine offices. The delicate tracery of his floriated work is beautiful beyond description.

**252 ANTIPHONARIUM** (a l'usage des Dames urbanistes de l'ordre de Ste. Claire a Peteghem en Beau Lieu); written on thick paper, 191 leaves, imp. folio (26 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in.), roman lettering, very large, *Gregorian notation*, title page in red with flowered border and other ornaments, *original binding of oak boards, with leather cover and straps, brass bosses and corners*, **4 guineas** **1722**

The words and music of the offices are those of the Franciscan order, to which the nuns of St. Clare belonged. Made for practical use at a period when the art of illuminating had quite declined, the book is not of the highest artistic value. But its historical interest is unquestionable. It was finished on Sept. 22, 1722, by Sœur Marie Therese de le Bury, on the reverse of the title page has inscribed the names of the community of which she herself was a member. There were 35 nuns in the convent on that day, and this book was large enough for them all to sing from at the same time. Judging from its excellent and perfectly clean condition, the book was held in high esteem by the good sisters. From time to time additions were made to it. The latest of these appears to have been the office appointed for the feast of the Sacred Heart of Jesus, which is dated 1774. It is certain, therefore, that this book was in constant use in the conventual choir for over 50 years, and probably it so continued for many years more until the fine printed choir books now to be seen in many Belgian religious houses came into general use. This copy of the Antiphonarium was probably made because the funds of the order (poverty was its strong point) did not permit the nuns to purchase a printed one.

**253 Abduṭ Wali**; a Panegyric on the Governor in Council, the Rt. Hon. S. RUMBOLT, *beautifully written in red, black and gold*, on 62 pp., 7 $\frac{3}{4}$  × 5 $\frac{1}{4}$ in., sq. 8vo, *pretty binding, red grained morocco, extra, pretty borders of gold tooling*, **13/6** *Circa 1800*

**254 Aberdeen**.—A Description of the Chanony in Old Aberdeen, sm. 4to, *in a plain round 18th Century hand on 67 pp., wrappers*, **7/6**

*Sæc. XVIII.*

An account of great interest to Scottish Antiquaries.

**255 Appendix** or Index, forming a Supplement to the Dictionary of the Bible by REV. JOHN BROWN, thick sm. 4to, *written on 659 pp. of paper, half bound (broken)*, **3/-** *Deptford, 1811*

**256 BREVIARIUM ROMANUM eum Cal-**

**endario**, Manuscript by an Italian Scribe on 383 leaves of Vellum, written in red and black, double columns, red and blue capitals, *in very good condition, oak boards, covered in morocco, chased brass ornaments, with imprint of Agnus Dei*, **£6 6s** *Sæc. XV.*

On the fly-leaf is an entry made 13 March, 1531, by a chaplain of the Church of S. Maria della Strada.

**257 Breviary**.—Latin MS., XVth Century, written in running hand on 365 leaves (part vellum and part paper), 4 $\frac{1}{4}$ in. by 2 $\frac{3}{4}$ in., numerous Capitals in red, original binding, *stamped pigskin*, **38/-** *Sæc. XV.*

A Manual of the Day Hours for the use doubtless of some travelling friar. It is wonderfully well preserved, and materially, as good as on the day of its completion. Computation table by "Frater Conradus monachus professus in Salveld."



**Manuscripts—Continued.**

**258 Common-Place Book**, 4to, about 250 pp., written in several hands on miscellaneous affairs (FRENCH HISTORY, accounts of various foreign countries, etc., etc.), *half bound, from Skene library, with bookplate, 5/-*

*Sec. XVIII.-XIX.*

Includes some facetious stories, rather free.

**259 Medical.**—Vol. 2 of Observations and Notes on Dr. Boerhave's System of PHYSICK and CHYMISTRY, by DR. CEO. GARDEN [in Latin], 4to, neatly written on 375 pp. in early 18th century hand, shabby hf. binding, 10/6 *Sec. XVIII.*

**260 Miscellanies.**—Discourse by Bp. Rateray of Craighall—Of Authority in Matters of Faith—Remarks on Exhortation on the Commission of the General Assembly (Scottish Church), Nov. 15th, 1745—View of the English Constitution, with some Facts not generally known—Sketch of Dr. Whiston's Politics compared with the Bp. of Bangor's—Mob contra Mob; or, the Robbers Robbed, by WILL. MORTON—and other short Essays, etc., roy. 4to, 180 pp., in various hands, shabby half binding, *From the Skene library, 6/6* *Sec. XVIII.*

**261 NAVAL.**—MANBY (Capt. George, R.N.) Representations of the Apparatus, with directions for using it in the assistance of Persons on board stranded vessels in the day, on a lee shore, and for the Preservation of their Lives, 8 pp., 4to, with 7 remarkably clever drawings in WATER-COLOURS (MS. unfinished) wrappers, 35/- (181-)

A most interesting fragment from the Skene Collection, accompanied by a letter of 3 pp., 4to, written and signed by Wm. Robertson, in which reference is made to this copy of Capt. Manby's method and also references to the launching of a life-boat and other naval matters—Lord Fife's name occurring in several instances. Dated from BANFF, 18th Dec., 1819.

**262 Scotland.**—Memorial given in by the Earl of Balcarras to James VII. at Germains of his subjects in Scotland, their behaviour after his abdication in anno 1688, 4to, neatly written on 86 pp., half bound, 8/6 1780

**263 Statuta Collegii Medicorum Londinensium**, sm. 8vo, neatly written in late 18th Century hand on 88 pp. of paper, old black morocco, 3/6 *Sec. XVIII.*

**267 Mediæval.**—Historical Pictures of the Middle Ages, in Black and White, made on the spot by a wandering Artist, 2 vols., cr. 8vo, front., cloth, uncut, 3/- 1846

**268 Mediei** (Vit.) Omelie fatte alli Ebrei di Firenze nella Chiesa di Santa Croce, 4to, fine initial letters, old limp vellum, 5/- Firenze, 1584

Early library stamp and auto. on title-page.

**269 Miede** (Guy) The Present State of Great Britain and Ireland, containing an Account of these great and famous islands; of their SEVERAL COUNTIES, and their *Inhabitants*, of the vast, populous, and opulent CITY OF LONDON, &c., &c., 8vo, old panelled calf, 4/- 1711

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**MILITARY.**

**270 Chevalier** (Thos.) Treatise on GUN-SHOT WOUNDS which obtained the Premium given by the Roy. Coll. of Surgeons in London for the year 1803, 8vo, plate of surgical instruments, orig. boards, UNCUT, 5/- 1804

Presentation copy from the author, with his inscription.

**271 FAWCETT** (Wm., Adj.-Genl.) Rules and Regulations for the SWORD-EXERCISE of the Cavalry, 8vo, with 29 large folding copper-plates illustrative of the various exercises, shewing the soldiers au cheval, orig. boards, UNCUT, 21/-

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**272 Fawcett** (Wm.) Elucidation of several parts of His Majesty's Regulations for the Formations and Movements of Cavalry, 8vo, with 19 folding copper-plates illustrative of the movements, orig. boards, UNCUT, 12/6 *Ib. 1799*

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**274 L'Eccercitio della CAVALLERIA et d'altre materie del CAPITANO FLAMINIO DELLA CROCE Gentil-homo Milanese**, folio, many full-page copper-plates, giving views of various movements in the field by bodies of cavalry, also illustrative of the costume of fully equipped cavaliers au cheval, title soiled, otherwise nice clean copy, vellum, 12/6 *Anversa, 1629*

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**275 [Milman (Dean)] History of the Jews**, 3 vols., 12mo, 1st Edn., canvas boards, scarce, 6/6 1829

Contains many passages that in subsequent editions were suppressed.

**276 Milton.**—The Maiden and the Married Life of MARY POWELL, afterwards MISTRESS MILTON [by the Author of the "*Household of Sir Thos. More*"], cr. 8vo, port., bevelled cloth, carmine edges, as issued, scarce, 6/- (186-)

The story of the great Poet's Domestic Life told through the medium of his somewhat frivolous wife's Journal; presenting us in the language of the period with pictures as distinct of the poet's character as they are of the English Domestic life of the 17th Century.

**277 MISSALE ad usum Romanum nuper amendis quam plurimis Repurgatum, et denuo acuratus recog. ac nonnullis missis, prosis, suffragiisque, etc., etc., sm. 8vo** (a tiny hole in title and wants sigs. AI and VIII), full-page woodcut of the Crucifixion, gothic letter, double column, in RED AND BLACK, with elaborate woodcut initials, crimson morocco, gilt, lettered on the side, 30/- *Parisiis, Apud. Hieron. de Marnes, 1556*

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**279 MISSÆ in Agenda Defunctorum tantum deservientes**, folio, *printed in RED and BLACK, with head and tail ornaments and two large plates, some fine initials, in contemporary russia, a broad dentelle border formed of arabesques, in the centre the Arms of CARDINAL ALBANI, the panels of the back more delicately tooled, gold leaves, 4 guineas* Urbini, 1726

An admirable example, and interesting from more than one standpoint, its owner having at one time been Librarian of the Vatican Library. Speaking of him, Guigard says, "Cet ami des lettres se fit remarquer par son vaste savoir de l'Exercice de ses fonctions de Bibliothécaire du Vatican." The two specimens of his arms given in Guigard differ from our specimen in the quarterings, neither of them bearing the lion holding a sword, which occurs here. Albani was born at Urbini, Oct. 15th, 1692, and died Dec. 11th, 1779.

**280 MISSALE ROMANUM** ex Decreto Sacrosancti Concilii Tridentini restitutum Pii V. Pont. Max. jussu edit., folio, *wants 13 leaves (6 of sig. xx., 90, 123-4 and 268-271), large initials, and a number of fine large wood engravings printed in RED AND BLACK, contemporary Venetian binding trifle defective, red morocco, mottled with black, the whole field of both covers broken up into geometrical shaped compartments by means of a narrow fillet of two lines, an arabesque ornament tooled within each; central ornament representing the Crucifixion on the upper, another design on the lower cover, both surrounded by stars, border of arabesques with two gold lines, the back a trifle broken, A BEAUTIFUL EXAMPLE OF ITALIAN BINDING (16th Century), 7 guineas* Venetiis, apud Juntas, 1577

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Half-length Portrait; very fine.

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Lady about to write a letter by the light of a crimson shaded lamp.

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Ballet Girl about to drink a glass of the beverage.

306 **Bonouard** (P.) La Revue Blanche (Journal), 29½in. by 23in., 2/-

Lady in winter costume solicited to purchase a copy of the paper, by a gamin.

307 **Bouisset** (Firmin) Chocolat Menier, 30in. by 22in., 1/-

Little maiden on tip-toe writing on the wall with a stick of Chocolat Menier.

308 **Cazoly.**—VERLAINE, PROOF BEFORE ANY LETTERS, 25in. by 15in., 7/6 Interior of an Art Exhibition.

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The most prominent figure a columbine in yellow, clowns in the background.

310 **Grand Orchestre** des Dames Hongroises (Musée Grévin), 43½in. by 31½in., 3/-

The conductress in military costume majestically timing the movement for her less gaudily attired subordinates.

311 **La Gomme** (Novel by CHAMPSAUR), oblong, 29in. by 46in., 3/-

Group of Gay Parisians out for a holiday.

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Whole-length female figure dropping gold, notes, and cheques from both hands; the Paris Stock Exchange in the rear.

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314 **Le Rapide** (Journal), 45in. by 32in., 3/- Damsel in red, progressing rapidly through space, pen in hand; telegraph wires behind.

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Group of danseuses, two in flame-coloured costume more prominent than the rest.

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Full-length of Madame Sans-Gene, Napoleon seated, about to write.

317 **Palais de Glace**, Champs Elysées, 45in. by 33in., 2/6

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A laughing group, cyclists, Pierrot and serving maid, designed to appear as though they were falling through the air.



## PARISIAN POSTERS—Continued.

Cheret (J.)—Continued.

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*After the style of his poster for L'Infamant, but a little more respectable.*

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*Lady in evening dress regulating the light of a lamp.*

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*A variation of the same idea as above.*

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*Two Lady Cyclists, one following behind the other.*

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*Whole-length Portrait.*

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*A peasant girl in the foreground holding the French flag; cathedral in the rear; cavalry charge to the left.*

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*Three-quarter length of a lady seated in a wood partaking of the delicious dessert.*

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335 Grasset (E.) Exposition Internationale de Madrid, 1893-4, 56 in. by 41½ in., 4/-

*Whole-length female figure, holding a trumpet and laurel wreath; view of the buildings to the right.*

336 Grasset.—SARAH BERNHARDT AS JOAN OF ARC, 45½ in. by 28 in., 3/6

*A magnificent conception; the figure of the heroine is clothed in white, and the cloth is ornamented with fleur-de-lys and religious symbols; her right hand clasps the banner, and her left is on her breast. All round, the air bristles with spears and arrows pointing directly towards her, but oblivious of all these she steadfastly gazes upwards.*

*Such a purely artistic treatment is rarely seen, and it is doubtful if there has ever been a poster designed to surpass it.*

337 Gray (H.) Fêtes des Fleurs at Luchon (Pyrenees), 47 in. by 36 in., 3/-

*Society lady hotly engaged in the battle of flowers from her carriage.*

338 Guillaume.—Delion (Tradesman's advt.), oblong, 49 in. by 75 in., little torn, 3/6

*A crowd of men of all classes waiting behind a barrier.*

339 Guillaume.—Duclerc at Ambassadeurs, 47 in. by 35½ in., 4/6

*A danseuse engaged in the highest flights of her art.*

340 Guillaume.—Exposition de l'Œuvre de Rabelais par Jules Garnier, 56 in. by 41 in., 4/6

*A Parisian commentary on English prudery. A group of three figures, the lady very French, derisively pointing to scroll held by a caricature of an English judge, bearing the inscription, 'Après saisir en Angleterre, les tribunaux de Londres ont condamné a être brûlé les 160 tableaux composant cette célèbre collection.'*

341 Guillaume.—Gigolette: Ambigu-Comique, 22 in. by 15½ in., 1/6

*Waitress in a Jardin des Fêtes seated, on the edge of a table, smoking a cigarette.*

Cheret (J.)—Continued.

322 Spectacle Concert.—Fête de Nuit (Jardin de Paris), 31 in. by 22 in., 2/-

*Night scene in the gardens; dancing, singly and in pairs.*

323 The Diaphane, Sarah Bernhardt's Rice Powder, 31 in. by 22 in., RARE, 7/6

*Three-quarter length of the actress applying the powder to her face.*

342 Guillaume.—Exposition Albert Guillaume (Mars, 1896), oblong, 17 in. by 20 in., 1/6

*Lady eagerly watching some amusing performance over a barrier; two insipid dudes, one at either side of her; figures in black and white, letters in red.*

343 Guillaume.—Grog-Dupit (a Beverage), 48 in. by 37 in., 3/6

*A military veteran, seated before a small round table pouring some of the liquid into a glass.*

344 Guydo.—Eden Casino (Trouville-s-Mar), 49 in. by 35 in., 3/-

*Holiday scene at a fashionable sea side resort; the Casino in the background.*

345 Hohenstein (Mora du) Verdi's Falstaff, 36 in. by 21½ in., 2/-

*The merry knight lazily reclines in a chair; a pitcher near him on the table.*

346 Houbras.—Alcazar d'Eté, 38 in. by 27 in., 4/-

*Bust Portrait of a handsome lady surrounded by the shattered drum of a tambourine.*

347 Houbras.—MLLE. BOB WALTER, 43 in. by 28½ in., 3/6

*Enveloped within a profusion of flying gauzy draperies, the girl stands, the central figure of a tableau in a lion's cage; the animals held in check by a tamer.*

348 Ibels (H. G.) L'Escarmouche (*Journal*), 24 in. by 18 in., 1/6

*Two artisans drinking at a bar; soldiers marching by outside.*

349 Ibels (H. G.) Salon des Cent, 23 in. by 16½ in., 2/6

*Clown painting a picture of the columbine; harlequin looking on.*

350 Japhet.—Le Pole Nord (Skating Rink), 54 in. by 35½ in., 3/6

*Two gaily attired ladies, one seated fastening her skates, the other having a spin round the ice. A study in modern fashions.*

351 Jossot.—Pain d'Epices de Dijon, 49 in. by 33 in., 2/6

*Two babes struggling for sole possession of a huge bon-bon.*

352 Jossot.—Salon des Cent (Exposition, Casino, Boulogne sur Mer), 24 in. by 17 in., 2/-

*Decrepit old general paying his franc at the ticket office.*

353 Lapierre (L.) EMILIE SÈRE (in 'Scandale'), 48½ in. by 34½ in., 5/-

*Three-quarter length in Stage Costume.*

354 Lautrec (F.) ARISTIDE BRUANT dans Soncabaret, 53½ in. by 37½ in., 5/-

*Half-length Portrait; very fine.*

355 Lautrec (F.) Caudieux, 48 in. by 36 in., 4/-

*Three-quarter length portrait in evening dress.*

356 Lautrec.—Divan Japonais, 31 in. by 24 in., 3/6

*Lady and gentleman in a Music Hall, watching a performance by Yvette Guilbert.*

357 Lautrec.—JANE AVRIL (Jardin de Paris), 47 in. by 36 in., 3/-

*After the manner of Beardsley; the lady is indulging in a little high kicking, surrounded by a border in the form of a harp.*

358 Le Petit (Alf.) Exposition d'Aquarelles et Dessins du peintre Normand Alfred Le Petit, 23 in. by 16 in., 2/-

*Aged peasant woman of Normandy, seated, her basket beside her, on the floor.*

359 Lucas (Chas.) Après, 57 in. by 38 in., 4/-

*One white-gloved hand of a man grasping a fashionably attired lady's arm, the other hand with fist closed about to strike.*

360 Lucas (Chas.) Le Journal advertising their Serial Publication of Zola's Rome, in 3 pieces, together 104 in. by 55 in., 5/-

*Whole length female figure looking away through space, a pen in her right hand, below, the various symbols of art.*



## PARISIAN POSTERS—Continued.

361 **Lucas** (Chas.) *LA LOIE FULLER* (Folies Bergère), 56in. by 36in., 9/-  
Half-length, dancing; wonderful foot-light effect on the drapery.

362 **Manuel-Robbe**.—*L'Eclatante* (Lampe a Pétrole), 41in. by 35in., 4/6

Two ladies, one pointing up to the brilliancy of the light shed by the lamp; very much after the Beardsley manner.

363 **Maupou** (P.) *Exposition Internationale du Centenaire de la Lithographie*, 41in. by 28½in., 1/6

Circular Portrait of an artist, seated, examining a picture.

364 **Metivet** (L.) *Les Joyeuses Commeres de Paris* (Nouveau Theatre), 52in. by 37in., 4/6

A fantastic design in three parts; the central and principal representative of Paris presenting the golden apple, according to modern ideas.

365 **Meunier** (Geo.) *Bal Masqué*, Bullier, 46½in. by 32in., 3/6

A slightly elevated young Parisienne in the midst of a skirt dance; an admiring young man in the rear.

366 **Meunier** (Geo.) *Bal Masqué* (Theatre de l'Opera), 46in. by 33in., 3/-

Interior of the theatre; damsels everywhere, battling with flowers.

367 **Meunier** (Geo.) *Bec Auer* (a new light), 64in. by 45in., partly torn up the centre, 3/-

Full length figure of a lady in fancy costume holding a lamp.

368 **Meunier** (Geo.) *Fêtes de la Presse Parisienne pour les Soldats de MADAGASCAR*, 45in. by 32in., 2/6

Lady as drummer boy in costume suggestive of the Ballet, looking back towards a group of Artillery-men working a field gun.

369 **Meunier** (Geo.) *Lox* (Cocoa), 46in. by 32in., 3/-

Two cyclists—lady and gentleman—seated at a table, drinking; the lady's chair tilted back, other cyclists in the rear.

370 **Mionet** (U.) *La Cenacle*, 31½in. by 22½in., 2/-

Two ladies fashionably dressed, watching the shadow of a Pierrot.

371 **Muetia**.—*Salon des Cents* (XXme Exposition), 24in. by 16½in., 2/6

Semi-nude allegorical female figure, holding a pen and brush in her left hand.

372 **Novey** (Gaston) *LE PERE DIDIER*, Affiche et Bouquins, 24in. by 15½in., 2/-

Scene at one of the Quai Bookstalls; the proprietor conversing with fashionably attired lady; other people looking at the books and prints.

373 **Oge**.—*Bec Auer* (the same light for which Meunier designed a poster), 52in. by 36½in., 3/-

A gaping crowd of people with grotesque faces looking up towards one of the wonderful lamps.

374 **Oury** (Louis) *Le Kosmos* (Cycle tyre), oblong, 30½in. by 46½in., 3/-

A crowd of all classes in one of the parks around a bicycle, chained to a tree.

## 'PAL.'

375 **Addie Conyers**, 29in. by 20in., 5/6  
Full-length in tights, seated on a stile, smoking a cigarette.

376 **Arista**, la meilleure eau de table, 54in. by 40in., 4/-  
A goddess, holding in one hand a bottle, the other arm resting on the head of a dolphin, from whence flows a stream of pure liquid, caught eagerly in glasses by a long queue of thirsty citizens, of all classes.

377 **Cirque Molier**, 37in. by 24in., 3/6  
Horse leaping a five-barred gate, a lady riding bare-backed; below, a circular bust of a Pierrot.

378 **Creme Orientale**, 55in. by 41in., 4/6  
Egyptian lady applying the cream to her arm.

384 **Realier-Dumas** (Maurice) *Paris-Mode* (Journal), 24in. by 16in., 2/-

Lady in Kate Greenaway dress, leaning over a table and turning the leaves of a paper.

385 **Rocher** (E.) *Salon des Cent*, 22½in. by 16in., 1/6  
Lady, fashionably dressed, reading a hand-bill.

386 "St. M."—*Sadi Olardin* (Vente de Collections Rue Duquesnoy), 46½in. by 33½in., 4/-

The head and shoulders of a modern lady, who looks through a window over a table loaded with Antiquities at the figure of an Eastern dealer recommending the qualities of a cup he holds in his left hand.

387 **Steinlen**.—*Hellé, Opera* (Académie Nationale de Musique), 28½in. by 22in., 2/-

In the foreground full-length white draped figure of the heroine; ruins of a Greek temple immediately behind her, and away to the rear wending their way along the seashore a procession of Greek maidens. A poetical rendering of a beautiful classic subject.

388 **Steinlen**.—*Le deuxième Volume de Bruant*, 31in. by 23½in., 1/-

Back view of a man in modern costume.

## WILLETTE (A.)

395 **Cacas Van Houten**, 53in. by 40in., 6/-

Grand allegorical representation of La Loi; a vengeful Spaniard holding a dagger is prevented using it upon a woman, by the Law, a stately female figure standing protectingly behind the woman with a short sword held forth in her left hand.

396 **Elysee Montmatre**, *Fête de Nuit*, 31in. by 23½in., 2/-

A dude accompanying his lady in a pas de deux.

397 *Exposition Internationale* (Champs de Mars,

379 **La Loie Fuller**, 47in. by 30½in., 8/-

Full-length, enveloped in clouds of drapery.

380 **Les Dessous** de l'Année revue (Casino de Paris), 47in. by 30½in., 3/-

Sylph, arrayed in green gossamer, and holding aloft a hand-mirror, floats gracefully through the air.

381 **Lucile Wraim**, in two pieces, together 86in. by 30in., 6/-

Whole-length in a luxurious low-necked dress; very fine.

382 **Mlle. Blanche Allarty**, 37in. by 24in., 3/-

Standing upright on a galloping bare-backed horse; bust circular portrait below.

383 **Miss Fanny Marriott**, 27in. by 20in., 2/6  
Full-length Portrait, in tights.

389 **Steinlen**.—*Sterilised Milk*, 48in. by 36in., 2/6

Little maiden, seated, drinking milk from a bowl; three cats looking anxiously on. Nestle's have used the same idea with a slight variation for their Swiss Milk.

390 **Steinlen**.—*Yvette Guilbert*, 68in. by 31in., scarce, 6/-

Just entering on to the stage, conductor and pit in the distance.

391 **Stevens** (Leopold) *Eugenie Buffet, la Chanteuse Populaire* (Theatre de la Republique), 46in. by 26in., 2/6

Lady street singer surrounded by a crowd; man accompanying on the banjo.

392 **Tabouret** (Emile) *Concert de la Pepiniere; les Carbotins de l'Année revue de M. COUTURET*, 22in. by 14½in., 2/-

Two ladies in ballet costume, dancing.

393 **Tamagno**.—*Exposition Russe*, 52in. by 36½in., 4/-

Three Russian Scenes, Military, Sledge, and a Group of different Peoples.

394 **Vignola** (A.) *Helle, Opera*, 41in. by 22in., 2/-

Whole length of a Greek maiden standing by a statue of Diana in a Greek temple overlooking the sea, waves flecked by the light of the moon; laurel wreath on the partly ruined pedestal. A graceful study in heliotrope and blue.

1893), 51in. by 39in., 3/6  
Classical subject: Laurel-wreathed cherubs drawing the plough; the lyre-shaped handles guided by a female figure.

398 **Pauvre Pierrot**, 27in. by 20in., 2/-

Pierrot as an insect flying towards a rose; crescent above.

399 *Revue déshabillé de Mr. Jean d'Arc* (Concert des Ambassadeurs), 22in. by 15½in., 2/-

Nude female figure facing the footlights; Cupid in the prompter's box.



## PARISIAN POSTERS—Continued.

400 **Yrondy.**—Chansons et Monologues d'Aristide Bruant, in two pieces, together 72in. by 50in., 4/-  
A fine full-length Portrait of the Actor.

## Unsigned.

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403 **Exposition de Pastels, Dessins et Gravures de M. HENRI BOUTET**, May-June, 1895, 41in. by 15in., 2/-  
Whole length of a lady examining Pictures.  
404 **Fete de Charite** donnée au Bénéfice de la Société de Secours au Famille, 44in. by 33in., 2/-  
A ship wreck; mother and child in the foreground bewailing over the body of their dead protector.

The production of the pictorial advertisement was compelled by the ever increasing rush of modern life. But as time went on, the mere presence of an ordinary picture—most often irrelevant to the announcement—by its uniform recurrence lost all hold on the running public's attention; something was evidently needed to draw and hold that valuable attention more fixedly. It was then the creative artist saw his opportunity, and the man of business experimented and found the public apt. Since then we have gradually lead up to a distinctly original class of art unlike anything that came before it. The best artists have been commissioned by the greatest Merchants and Caterers to Public Amusement. Keen rivalry has sifted away nearly all that is poor and weak, and in the case of the most artistic of cities one could expect none but great results. According to that section of the Public most concerned so the work rises or falls somewhere between an allegorical and realistic rendering. Names have become famous, and their presence on a design carries value. There are very few such names but will be found above, for there is no school superior to the Parisian; and these examples were gathered at the Foundation of the Art when Originality was not so near the impossible as now, and when only a few had as yet seen anything worth preserving in them.

## Unsigned—Continued.

- 405 **La Boheme** (A Play), oblong, 43½in. by 110in., 3/6  
Bust Portraits of the characters above and below the name of the Play.  
406 **Les Mysteres de Paris**, par EUGENE S  
29½in. by 22in., RARE, 4/6  
Circular bust Portrait of the heroine surrounded by Scenes from the Novel.  
407 **Sisters Levy** (Casino de Paris), 45in. by 31in., 3/-  
Three bust Portraits one above the other.  
408 **Tabarin.**—Rue Pigalle, 22in. by 15½in., 1/6  
A quack speaking from platform, surrounded by inquisitive citizens.  
409 **Yvette Guilbert**, 24in. by 14½in., 5/-  
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The best account we possess as regards the extent of an English Garden at the commencement of the 17th Century is to be found in the pages of this work. Present day gardening literature, though fairly plentiful, can produce no rival to approach the herculean labours in this direction of the patient plodding mind which gave us also one of our greatest Herbals—*Theatrum Botanicum*. Edward Walford's copy.

410 **Parisian Press.**—CODICIS DN. JUSTINIANI Sacratissimi Principis Pp. Augusti, Repetitæ prælectionis libri XII, accursii Commentariis, etc. ANTONII CONTII; accés. his CHRONICI CANONES. . . collecti et digesti, eodem ANT. CONTIO, thk. roy. folio, beautifully printed in RED and BLACK throughout, double column, text within commentary, printer's device on title, old mottled calf, back edges cracked, 15/-

Parisiis apud Seb. Nivellium, 1576

An extremely fine tall copy of a wonderfully beautiful example of Parisian typography.

411 **Perrot** (G., and CHAS. CHIPIEZ) HISTORY OF ART in PHRYGIA, LYDIA, CARIA, and LYCIA, imp. 8vo, 280 FULL-PAGE and other Engravings of Antiquities, &c., cloth, as new, 7/6 (pub 15/-) 1892

413 **Perspective.**—HAMILTON (J.) Stereography, or a Compleat Body of Perspective in all its Branches, the whole performed by uniform, easy, and general methods for the most part entirely new, 2 vols. in 1, thick folio, with 130 large folding copperplates, sprinkled calf, fine copy, from the Skene library with bookplate, 12/6 1738

415 **Perspective.**—Le Due Regole della Prospettiva pratica di M. JACOMO BAROZZI DA

VIGNOLA con i Commentarii del R. P. M. EGNATIO DANTI, folio, engraved title containing bust portrait on pedestal beneath a classical arch, and many full-page and other copperplates, water-stained, green vellum, with gold centre ornaments, 5/- Roma, 1644

416 **Philip de Comines.**—Historical Memoirs of; Transactions of Lewis XI. and Charles VIII. of France, and Ed. IV. and Henry VII. of England; with the SECRET HISTORY of Louis XI., otherwise called the SCANDALOUS CHRONICLE, roy. 8vo, orig. boards, uncut, 7/6 1817

417 **Plantin Press.**—BUCHANAN (Geo.) Paraphrasis Psalmorum Davidis Poetica, multo quam antehac castigatior, eiusdem Buchanani Trægedia quæ inscrib. JEPHTHES, 12mo, a few contemporary notes; old calf, back broken, scarce, 7/6 Not mentioned by Lowndes. Ant., 1567

418 **Plantin Press.**—JUSTI LIPSI De Cruce; ad sacram profanâque historiam utiles, sm. 4to, copper-plates of Crucifixions, &c., boards (back broken), 8/6 Antv., 1594

"Iste liber est conventus Tornacensis F. F. Prædicatorum" on ticket fastened beneath imprint on title.

419 **Plantin Press.**—Rerum Burgundicarum in quibus describ. res gestæ Regum, Ducum,



**420 PLANTIN PRESS.**—Biblia, ad vetustissima exemplaria castigata; quid in horum Bibliorum castigatione præstitum sit, subsequens Præfatio latius indicabit, 5 vols., 16mo (*small hole through first ll. of New Test.*) otherwise FINE CRISP COPY, with red border lines added throughout, old red morocco, gold tooled panel designs, gilt edges, 2 guineas Ant., 1564-5

In the Duke of Sussex's fine collection of Latin Bibles only the Old Testament of this edition was present. Pettigrew's Bibliotheca Sussexiana remarks: "This edition was executed in the year 1564 which date is to be found in the pages of vols. 2 and 3, and in the subscription at the end in all but vol. 3, where 1565 is marked. . . . It is the third edition of the Latin Bible executed by this celebrated printer, and is formed from that of Hentenius and the Louvain Theologians. *It is beautifully executed.*" Vol. I., 434.

Comitumque utriusque Burgundiæ; auct. PONTO HEVERIO DELFIO, folio, wrapping vellum, FINE COPY, from the Skene Library, with bookplate of 'My Lord Bracco,' 8/6 Antv., 1584

**421 Plantin Press.**—SANDERSONO (J.) INSTITUTIONES DIALECTIÆ, post 8vo, calf, Bookplate and Crest, RARE, 5/- Antv., Plantin, 1589

**422 Plato.**—OPERA OMNIA translatione MAR-SILII FICINI, emend. et ad Græc. codicem collatione SIMONIS GRYNÆI, thk. folio, FINE TALL COPY, oak boards covered with calf, marginal lines in blind with gold angle ornaments and the crowned double-headed eagle in centre, Lord Bracco's bookplate, 8/6 Basileæ in offic. Frobeniana, 1539

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**430 Princess Alice,** Grand Duchess of Hesse: Biographical Sketch and Letters [compiled by Princess Helena], portraits, cloth, uncut, 3/- 1884

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442 **Sanscrit and English Dictionary**, translated, amended, and enlarged, by H. Wilson, thick 4to, old calf, **4/6** Calcutta, 1819

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